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NEW BOOKS FOR SPRING AND SUMMER 2006

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Cover art.

Collage, Robert Motherwell, 1947. Collection of Smith College Museum of Art, Northampton, Massachusetts. © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY. From *Artists, Intellectuals, and World War II*, p. 2.



The University of Massachusetts Press is a proud member of the Association of American University Presses.

## Washington's China

The National Security World, the Cold War, and the Origins of Globalism

James Peck

A provocative reassessment of American policy toward China during the early decades of the Cold War

This book addresses a central question about the Cold War that has never been adequately resolved. Why did the United States go to such lengths not merely to "contain" the People's Republic of China but to isolate it from all diplomatic, cultural, and economic ties to other nations? Why, in other words, was American policy more hostile to China than to the Soviet Union, at least until President Nixon visited China in 1972?

The answer, as set out here, lies in the fear of China's emergence as a power capable of challenging the new Asian order the United States sought to shape in the wake of World War II. To meet this threat, American policymakers fashioned an ideology that was not simply or exclusively anticommunist, but one that aimed at creating an integrated, cooperative world capitalism under U.S. leadership—an ideology, in short, designed to outlive the Cold War.

In building his argument, James Peck draws on a wide variety of little-known documents from the archives of the National Security Council and the CIA. He shows how American officials initially viewed China as a "puppet" of the Soviet Union, then as "independent junior partner" in a Sino-Soviet bloc, and finally as "revolutionary model" and sponsor of social upheaval in the Third World. Each of these constructs revealed more about U.S. perceptions and strategic priorities than about actual shifts in Chinese thought and conduct. All were based on



the assumption that China posed a direct threat not just to specific U.S. interests and objectives abroad but to the larger vision of a new global order dominated by American economic and military power. Although the nature of "Washington's China" may have changed over the years, Peck contends that the ideology behind it remains unchanged, even today.

"China is the subject matter of this book, but it is also the focus used by the author to analyze and dissect internal, highly classified American ideological explanations and justifications for its evolving strategies toward the entire 'communist bloc' throughout the Cold War. . . . Above all, Peck's study shows us the roots of American 'globalism'—its tendency to see the entire world as a single chessboard, much as the Marxist-Leninists did, rather than to deal discretely with different situations."—Chalmers Johnson, author of *The Sorrows of Empire: Militarism, Secrecy, and the End of the Republic*

JAMES PECK is director of the U.S.-China Book Publication Project and adjunct professor in East Asian Studies and history at New York University.

American History / International Relations

368 pp.

\$24.95s paper, ISBN 1-55849-537-1

\$80.00s library cloth edition, ISBN 1-55849-536-3

July 2006

A volume in the series *Culture, Politics, and the Cold War*



## Artists, Intellectuals, and World War II

The Pontigny Encounters at Mount Holyoke College, 1942–1944

Edited by Christopher Benfey and Karen Remmler

Revisits a rare moment when a small American college became the center of European intellectual life

Sixty years ago, at the height of World War II, an extraordinary series of gatherings took place at Mount Holyoke College in western Massachusetts. During the summers of 1942–1944, leading European figures in the arts and sciences met at the college with their American counterparts for urgent conversations about the future of human civilization in a precarious world.

Two Sorbonne professors, the distinguished medievalist Gustave Cohen and the existentialist philosopher Jean Wahl, organized these “Pontigny” sessions, named after an abbey in Burgundy where similar symposia had been held in the decades before the war. Among the participants—many of whom were Jewish or had Jewish backgrounds—were the philosophers Hannah Arendt and Rachel Bessaloff, the poets Marianne Moore and Wallace Stevens, the anthropologist Claude Lévi-Strauss and the linguist Roman Jakobson, and the painters Marc Chagall and Robert Motherwell.

In this collection of original essays, Stanley Cavell and Jacques Derrida lead an international group of scholars—including Jed Perl, Mary Ann Caws, Jeffrey Mehlman, and Elisabeth Young-Bruehl—in assessing the lasting impact and contemporary significance of Pontigny-en-Amérique. Rachel Bessaloff, a tragic figure who wrote a major work on the *Iliad*, is restored to her rightful place beside Arendt and Simone Weil. Anyone interested in the



“intellectual resistance” of Francophone intellectuals and artists, and the inspiring support from such American figures as Stevens and Moore, will want to read this pioneering work of scholarship and historical re-creation.

“Conversations, conferences, and symposia are evanescent; their most crucial moments are often unrecoverable, happening as they do in the hallway or over coffee. Pontigny-in-America is the great exception, and the essays in this volume do a superb job in capturing its importance. The conjunction of people who attended is so startling and so curious—Wallace Stevens and Claude Lévi-Strauss, Robert Motherwell and Hannah Arendt—that anyone involved in the intellectual life will find something rewarding here.”—Michael Gorra, author of *The Bells in Their Silence: Travels through Germany*

CHRISTOPHER BENFEY is Mellon Professor of English and KAREN REMMLER is professor of German studies at Mount Holyoke College.

Intellectual History / American History

352 pp., 26 illus.

\$24.95s paper; ISBN 1-55849-531-2

\$80.00s library cloth edition, ISBN 1-55849-530-4

May 2006

## Sticks and Stones

Living with Uncertain Wars

Edited by Padraig O'Malley,  
Paul L. Atwood, and  
Patricia Peterson

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Incisive essays on the legacy of war  
in our time

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Albert Einstein famously remarked that he did not know what weapons would be used in World War III, but World War IV would be fought with sticks and stones. In this volume, a distinguished group of scholars, government officials, politicians, journalists, and statesmen examine what can be learned from the wars of the twentieth century and how that knowledge might help us as we step ever so perilously into the twenty-first.

Following an introduction by Padraig O'Malley, the book is divided into four sections: "Understanding the World as We Have Known It"; "Global Uncertainties"; "Whose Values? Whose Justice?"; and "Shaping a New World." The first section reviews what we have learned about war and establishes benchmarks for judging whether that knowledge is being translated into changes in the behavior of our political cultures. It suggests that the world's premier superpower, in its effort to promote Western-style democracy, has taken steps that have inhibited rather than facilitated democratization.

The second section examines the war on terror and the concept of global war. From the essays in this section emerges a consensus that democracy as practiced in the West cannot be exported to countries with radically different cultures, traditions, and values. The third section visits the question of means and ends in the context of varying value systems and of theocracy, democracy, and culture. In the final section, the focus shifts to our need for global institutions to maintain order and assist change in the twenty-first century.



Although each contributor comes from a different starting point, speaks with a different voice, and has a different ideological perspective, the essays reach startlingly similar conclusions. In sum, they find that the West has not absorbed the lessons from the wars of the last century and is inadequately prepared to meet the new challenges that now confront us.

Contributors to the volume include J. Brian Atwood, Susan J. Atwood, John Cooley, Romeo Dallaire, Ramu Damodaran, Valerie Epps, Michael J. Glennon, Stanley Heginbotham, Robert Jackson, Winston Langley, Alfred W. McCoy, Greg Mills, Jonathan Moore, Shaun O'Connell, Chris Patten, Gwyn Prins, Jonathan Schell, John Shattuck, Cornelio Sommargua, Brian Urquhart, Stephen Van Evera, and Robert Weiner.

PADRAIG O'MALLEY is editor of the *New England Journal of Public Policy* and author of *Uncivil Wars: Ireland Today*. PAUL L. ATWOOD is lecturer in American studies and research associate at the William Joiner Center for the Study of War and Social Consequences, University of Massachusetts Boston. PATRICIA PETERSON is managing editor of the *New England Journal of Public Policy*.

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International Relations / Public Policy

384 pp.

\$24.95s paper, ISBN 1-55849-535-5

\$80.00s library cloth edition, ISBN 1-55849-534-7  
July 2006

Published in association with the John W. McCormack  
Graduate School of Policy Studies, University of  
Massachusetts Boston

## The Humane Metropolis

People and Nature in the  
Twenty-first Century City  
Edited by Rutherford H. Platt

Examines a variety of strategies  
for city revitalization and  
"green urbanism" in different  
contemporary settings

Four-fifths of Americans now live in the nation's sprawling metropolitan areas, and half of the world's population is now classified as "urban." As cities become the dominant living environment for humans, there is growing concern about how to make such places more habitable, more healthy and safe, more ecological, and more equitable—in short, more "humane."

This book explores the prospects for a more humane metropolis through a series of essays and case studies that consider why and how urban places can be made greener and more amenable. Its point of departure is the legacy of William H. Whyte (1917–1999), one of America's most admired urban thinkers. From his eyrie high above Manhattan in the offices of the Rockefeller Brothers Fund, Whyte laid the foundation for today's "smart growth" and "new urbanist" movements with books such as *The Last Landscape* (1968). His passion for improving the habitability of cities and suburbs is reflected in the diverse grass-roots urban design and regreening strategies discussed in this volume.

Topics examined in this book include urban and regional greenspaces, urban ecological restoration, social equity, and green design. Some of the contributors are recognized academic experts, while others offer direct practical knowledge of particular problems and initiatives. The editor's introduction and epilogue set the individual chapters in a broader context and suggest how the strategies



described, if widely replicated, may help create more humane urban environments.

In addition to Rutherford H. Platt, contributors to the volume include Carl Anthony, Thomas Balsley, Timothy Beatley, Eugenie L. Birch, Edward J. Blakely, Colin M. Cathcart, Steven E. Clemants, Christopher A. De Sousa, Steven N. Handel, Peter Harnik, Michael C. Houck, Jerold S. Kayden, Albert LaFarge, Andrew Light, Charles E. Little, Anne C. Lusk, Thalya Parilla, Deborah E. Popper, Frank J. Popper, Mary V. Rickel, Cynthia Rosenzweig, Robert L. Ryan, Laurin N. Sievert, Andrew G. Wiley-Schwartz, and Ann Louise Strong.

"A powerful collection of both ideas about and practical data on approaches to help develop cities into people places. . . . The wide-ranging viewpoints and depth of scholarship will certainly make this a heralded and major contribution to the field."—Nancy L. Winter

"An important addition to the evolving literature and work in urban ecology, and an excellent contribution to the life and legacy of one of the twentieth century's finest humanists, intellectuals, and activists, William H. Whyte."—Harvey K. Flad, emeritus professor of geography, Vassar College

RUTHERFORD H. PLATT is professor of geography and director of the Ecological Cities Project at the University of Massachusetts Amherst.

Environmental Studies / Urban Studies

368 pp., 57 illus.

\$27.95s paper, ISBN 1-55849-554-1

\$80.00s library cloth edition, ISBN 1-55849-553-3  
September 2006

*Published in association with the Lincoln Institute of Land Policy*

### Of Related Interest



## The Ecological City

Preserving and  
Restoring Urban  
Biodiversity

Edited by Rutherford H. Platt,  
Rowan A. Rowntree, and  
Pamela C. Muick

"An excellent and timely treatise on preserving and restoring biodiversity in the urban landscape. . . . This book will be very popularly received as an ecological classic for the '90s."—*Choice*

\$22.95s paper, ISBN 0-87023-884-1  
304 pp., 32 illus., 1994



## Lost Boston

Jane Holtz Kay

An expanded and updated edition of a classic work of architectural history

At once a fascinating narrative and a visual delight, *Lost Boston* brings the city's past to life. This updated edition includes a new section illustrating the latest gains and losses in the struggle to preserve Boston's architectural heritage.

With an engaging text and more than 350 seldom-seen photographs and prints, *Lost Boston* offers a chance to see the city as it once was, revealing architectural gems lost long ago. An eminently readable history of the city's physical development, the book also makes an eloquent appeal for its preservation. Jane Holtz Kay traces the evolution of Boston from the barren, swampy peninsula of colonial times to the booming metropolis of today. In the process, she creates a family album for the city, infusing the text with the flavor and energy that makes Boston distinct. Amid the grand landmarks she finds the telling details of city life: the neon signs, bygone amusement parks, storefronts, and windows plastered with images of campaigning politicians—sights common in their time but even more meaningful in their absence today.

Kay also brings to life the people who created Boston—architects like Charles Bulfinch and H. H. Richardson, landscape architect and master park-maker Frederick Law Olmsted, and such colorful political figures as Mayors John "Honey Fitz" Fitzgerald and James Michael Curley. The new epilogue brings Boston's story to the end of the twentieth century, showing elements of the city's architecture that were lost in recent years as well as those that were saved and others threatened as the city continues to evolve.



"An elegant architectural history, excellently illustrated."—*Washington Post*

"Earns a place on the short shelf of indispensable books about the architecture and physical form of Boston."  
—*Boston Globe*

"Not just another historical picture book, this is a remarkable narrative of Boston's evolution. Kay's lively, well-researched text opens to view the many new environments that Boston assimilated while holding to old ideals. Various attempts at shaping the city by leveling hills, filling tidal estuaries, and widening and straightening crooked streets are displayed in the excellent reproductions of more than 350 rare photographs that supplement the text. . . . The author also documents the development of three centuries of architectural styles, many of which are only preserved through the medium of photographs. Kay vividly describes the Puritans' City upon a Hill of 1630–1680, the Granite in Athens of 1820–1850, and

the New Land of 1850–1870, among other equally absorbing themes. Highly recommended."—*Library Journal*

JANE HOLTZ KAY is author of *Asphalt Nation* and *Preserving New England* and architecture/planning critic for *The Nation*.

Architectural History / New England  
352 pp., 360 illus.  
\$24.95t paper, ISBN 1-55849-527-4  
March 2006

## All the Lavish in Common

Poems

Allan Peterson

Winner of the 2005 Juniper Prize for Poetry

These poems remind us that we are all in the thick of things, the rich and complicated givens. Moving fluently from subjects as diverse as the surface of Europa to a tiny spider in a tear of wallpaper, from Pythagoras at Tyre to the wings of a dragonfly, they are in love with the world and the deep seriousness of living. Often lavish themselves, they reflect that fact that the author is a visual artist as well as a poet of insightful and sustained imagination.

"In *All the Lavish in Common*, Allan Peterson journeys into language and culture and deep into the hidden places within us, and he speaks from there. As he says in one poem, 'The real details are the unexpected / taking on new life.' With a combination of wisdom and humor, Peterson speaks 'tangibly / about the intangibles.' He gives us reason to be thankful these poems exist."—Andrea Hollander Budy, author of *The Other Life* and *House Without a Dreamer*

"Say your dog could suddenly understand you. Why do men look at women the way they do? it'd ask. Why have y'all messed up the environment? And no heaven for dogs—now why's that? In Allan Peterson's beautiful new book, there's a poem on this subject but also many others: guilt, foolishness, death, hope, even our inability, after all these years, to predict the weather. In the dog poem, the good creature listens patiently but really just wants her master to throw the ball so she can bring it back to him. Patience and compassion are the hall-

### Excerpt from "Reluctant"

And maybe by staring one might see a wisp  
lighten the body, as dreams may evaporate  
from the muscleless condition of paradoxical sleep,  
that the portion of the horse we are born with,  
*cauda equina*, might be set free in the pasture,  
while the rest of the body is removed by the back door,  
serenely and with flowers,  
perhaps painted and dressed atmospherically,  
as might Masaccio.

marks of Allan Peterson's poems; to read them is to be a better human being."

—David Kirby, author of *The House of Blue Light* and *The Ha-Ha*

"Each of Allan Peterson's poems is like a journey through the here and now; we have the feeling of moving even though we're not, and we always arrive somewhere new. Alert to the life that lies in the wren's whistle, no poem tells us where it will end up until it ends. Every object we encounter is a warehouse of the perceptual, with the invisible laboring right behind, and everything arrives full-sized. How likely the impossible is in these

poems, and how beautiful. They will sing your bones alive."—Reginald Shepherd, author of *Otherhood* and editor of *The Iowa Anthology of New American Poetries*

ALLAN PETERSON recently retired as chair of the Visual Arts Department and director of the Visual Arts Gallery at Pensacola Junior College in Florida. His first book, *Anonymous Or*, won the 2001 Defined Providence Press competition.

Poetry

80 pp.

\$14.95t paper; ISBN 1-55849-526-6

April 2006



## Bring Everybody

Stories

Dwight Yates

Winner of the 2005 Juniper Prize  
for Fiction

In this exhilarating collection of stories, Dwight Yates delivers the range of characters suggested in the title, many of them struggling to salvage situations they feel have been thrust upon them. Yet the smoking gun that accounts for the hole in the foot, is, more often than not, in the hand of the protagonist complaining of the pain.

Self-delusion courts self-destruction in these stories, but not without relief, since revelation is always possible and redemption just might come tumbling after. Though the stakes are sometimes low and the circumstances more rueful than tragic, Yates illuminates the gulf between expectation and reality with humor and compassion.

Seduction does not inevitably lead to abandonment in these tales, although that is certainly one outcome. A disastrous young marriage is another. In one case, a seducer comes to see that a chance encounter with an old flame has not closed an incomplete narrative from the past, but most likely has opened a perilous new chapter.

Other stories investigate dormant dread awakened by the hiccup of circumstance. A family man's decision to stop and assist a stalled motorist does not imperil his family as his wife fears. Yet the encounter reveals a burden of faith and guilt that continues to haunt this Samaritan and prompts his irrational, yet perhaps admirable, behavior. In another family tale, a father struggles with the imminent independence of his daughter, a struggle that, like much in his life, is distorted by his curious infatuation with the insomnia afflicting him. The col-



lection's final piece concerns an aging, retired accountant who, stricken with intimations of mortality, hastily attempts to become well loved and eventually handsomely eulogized by undertaking good works, an undertaking he persists in pursuing against mounting odds.

Men and women tell many of their own stories here. In other outings, the telling rests with bemused and attentive narrators, crowding in close, better to witness the charm and folly of the memorable characters assembled in this prize-winning collection.

"Dwight Yates is a spunky seer of the strange turn of events. His people are frail, brazen, loving, forgiven. He is, like Padgett Powell, a mischief-maker and a tender heart—a splendid combination."  
—Noy Holland, author of *What Begins with Bird: Fictions*

"*Bring Everybody* is an electrifying collection of short fiction. Its author, Dwight Yates, delights in story, character, language, and craft in equal measure, and each tale seems to pivot in a delicious, unexpected way. Tell everybody."  
—Richard Russo, author of *Empire Falls* and *The Whore's Child*

DWIGHT YATES teaches English at the University of California, Riverside. *Bring Everybody* is the inaugural volume in the Juniper Prize for Fiction series.

Fiction

168 pp.

\$24.95t cloth, ISBN 1-55849-525-8

April 2006

## Captive Histories

English, French, and  
Native Narratives of the  
1704 Deerfield Raid

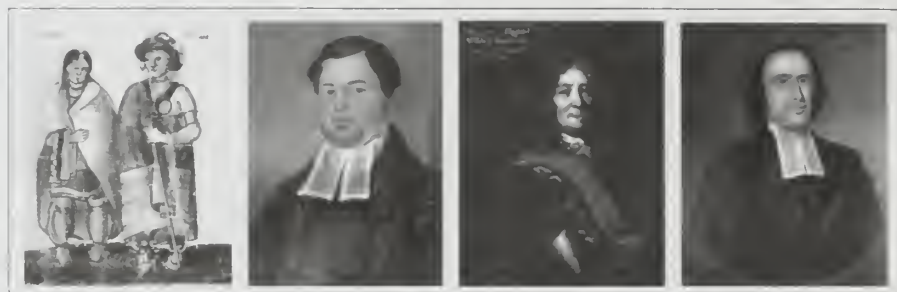
Edited by Evan Haefeli and  
Kevin Sweeney

Documents a pivotal episode in  
American colonial history from  
multiple points of view

This volume draws together an unusually rich body of original sources that tell the story of the 1704 French and Indian attack on Deerfield, Massachusetts, from different vantage points. Texts range from one of the most famous early American captivity narratives, John Williams's *The Redeemed Captive*, to the records of French soldiers and clerics, to little-known Abenaki and Mohawk stories of the raid that emerged out of their communities' oral traditions. Evan Haefeli and Kevin Sweeney provide a general introduction, extensive annotations, and headnotes to each text.

Although the oft-reprinted *Redeemed Captive* stands at the core of this collection, it is juxtaposed to less familiar accounts of captivity composed by other Deerfield residents: Quentin Stockwell, Daniel Belding, Joseph Petty, Joseph Kellogg, and the teenaged Stephen Williams. Presented in their original form, before clerical editors revised and embellished their content to highlight religious themes, these stories challenge long-standing assumptions about classic Puritan captivity narratives.

The inclusion of three Abenaki and Mohawk narratives of the Deerfield raid is equally noteworthy, offering a rare opportunity not only to compare captors' and captives' accounts of the same experiences, but to do so with reference to different Native oral traditions. Similarly, the memoirs of French military officers and an excerpt from the *Jesuit Relations* illuminate the motivations behind the attack



and offer fresh insights into the complexities of French-Indian alliances.

Taken together, the stories collected in this volume, framed by the editors' introduction and the assessments of two Native scholars, Taiaiake Alfred and Marge Bruchac, allow readers to reconstruct the history of the Deerfield raid from multiple points of view and, in so doing, to explore the interplay of culture and memory that shapes our understanding of the past.

"This is one of the best collections of documents I have ever read. It is rare to have a collection of disparate accounts hold together so well to create a unified story that is also full of interesting complexities and capable of addressing so many different historical problems. A classroom of students could discuss this for a week or more and still not have time to deal with all the issues it raises."

—Nancy Shoemaker, author of *A Strange Likeness: Becoming Red and White in Eighteenth-Century North America*

"A superb project. . . . Coming on the heels of *Captors and Captives*, Haefeli and Sweeney's invaluable study of the Deerfield raid, the narratives collected in this volume give life to many of the voices that informed that specific history."

—Ron Welburn, author of *Roanoke and Wampum: Topics in Native American Heritage and Literatures*

EVAN HAEFELI is assistant professor of history at Columbia University. KEVIN SWEENEY is professor of history and American studies at Amherst College.

American History / Native American Studies

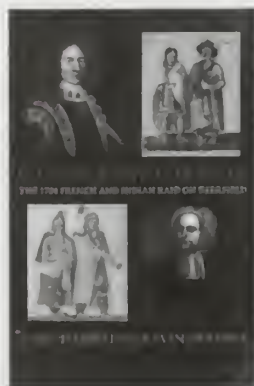
304 pp., 26 illus., 5 maps

\$22.95s paper, ISBN I-55849-543-6

\$80.00s library cloth edition, ISBN I-55849-542-8

June 2006

A volume in the series *Native Americans of the Northeast: History, Culture, and the Contemporary*



### Of Related Interest

## Captors and Captives

The 1704 French and Indian Raid on Deerfield

Evan Haefeli and Kevin Sweeney

Winner of the 2004 New England Historical Association Book Award

"An impressive account that explores the raid from the conflicting viewpoints of the raiders, both French-Canadian and Native American, and the Deerfield villagers."—*Boston Globe*

\$22.95 paper, ISBN I-55849-503-7

400 pp., 30 illus., 2005 paper

## The Needle's Eye

Women and Work in the Age  
of Revolution

Marla R. Miller

Sheds new light on women's  
household and artisanal roles in  
early America

Among the enduring stereotypes of early American history has been the colonial Goodwife, perpetually spinning, sewing, darning, and quilting, answering all of her family's textile needs. But the Goodwife of popular historical imagination obscures as much as she reveals; the icon appears to explain early American women's labor history while at the same time allowing it to go unexplained. Tensions of class and gender recede, and the largest artisanal trade open to early American women is obscured in the guise of domesticity.

In this book, Marla R. Miller illuminates the significance of women's work in the clothing trades of the early Republic. Drawing on diaries, letters, reminiscences, ledgers, and material culture, she explores the contours of working women's lives in rural New England, offering a nuanced view of their varied ranks and roles—skilled and unskilled, black and white, artisanal and laboring—as producers and consumers, clients and crafts-women, employers and employees. By plumbing hierarchies of power and skill, Miller explains how needlework shaped and reflected the circumstances of real women's lives, at once drawing them together and setting them apart.

The heart of the book brings into focus the entwined experiences of six women who lived in and around Hadley, Massachusetts, a thriving agricultural village nestled in a bend in the Connecticut River about halfway between the Connecticut and Vermont borders. Miller's examination of their distinct yet



overlapping worlds reveals the myriad ways that the circumstances of everyday lives positioned women in relationship to one another, enlarging and limiting opportunities and shaping the trajectories of days, years, and lifetimes in ways both large and small. *The Needle's Eye* reveals not only how these women thought about their work, but how they thought about their world.

"This is a wonderful book. It exemplifies prodigious research and unusually creative reading and linking of primary documents. . . . *The Needle's Eye* is an important addition to New England history, labor history, and women's history. . . . Throughout, the writing is polished, accessible, and filled with the kind of detail that brings a world to life."—Laurel Thatcher Ulrich, Harvard University

"Marla Miller's book will inspire similar studies of women's needlework in other regions of the country and, along with Laurel Thatcher Ulrich's *The Age of Home-*

*spun*, be the beginning of a much more thorough understanding of women's early labor history."—Lynne Z. Bassett, The Connecticut Historical Society

"This is an excellent study of an important topic. . . . It will engage scholars and students in early American history and also be accessible for general readers interested in women's history, material culture, and social life in the period of the American Revolution. . . . In short, this is a rich and significant book."—Christopher Clark, University of Connecticut

MARLA R. MILLER is associate professor of history and director of the Public History Program at the University of Massachusetts Amherst.

American History / Women's History

336 pp., 31 illus., 8 color plates

\$24.95s paper, ISBN 1-55849-545-2

\$80.00s library cloth edition, ISBN 1-55849-544-4

August 2006



## Festivals of Freedom

Memory and Meaning in  
African American Emancipation  
Celebrations, 1808–1915

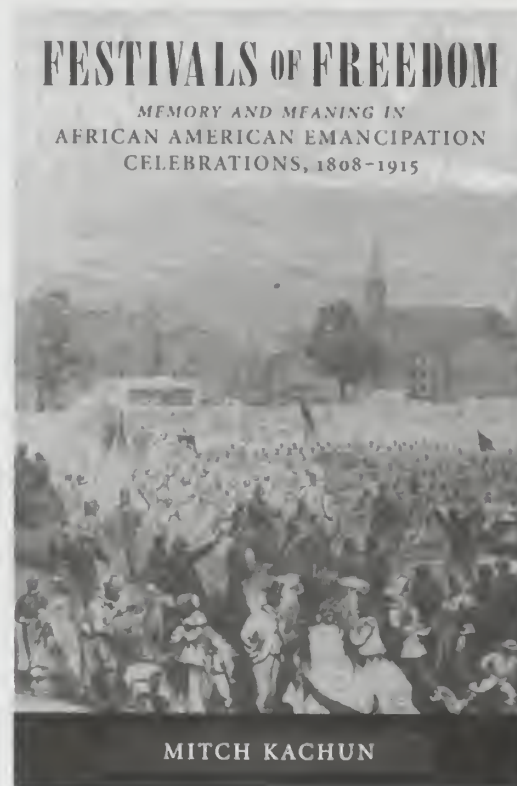
Mitch Kachun

How the public commemoration of emancipation from slavery helped shape African American political culture

"Scholars of African American, intellectual, and cultural history will welcome Kachun's judicious study of the variety and complexity of nineteenth and early twentieth century emancipation celebrations. . . . In clear, crisp prose, Kachun explains the varieties of freedom festivals and assesses their diverse meaning to whites and blacks alike."—*History: Reviews of New Books*

"Kachun begins the long overdue project of restoring African American commemorations to their proper place in the civic life of nineteenth century America. His particular focus is emancipation celebrations, but his book addresses American and African American historical memory more broadly. . . . A superb book that provides an essential foundation for subsequent scholarship on the topic."—*Civil War Book Review*

"Kachun recaptures the reality of blacks' presence in public space, and their determination to assert a black-inclusive version of U.S. history. In addition, the author sensitively recounts conflicting black viewpoints on the making and maintaining of a commemorative tradition, as well as regional variations in the making and keeping of that tradition. . . . Substantially advances our knowledge of black organizations and interactions in the creation of a black commemorative tradition."—*Choice*



"Drawing upon a diverse array of primary sources, . . . Kachun provides an impressive analysis of how African American leaders used freedom celebrations to create a collective memory, to uplift the race, and, more importantly, to claim their political rights."—*American Quarterly*

"Kachun traces a distinctive era in the formation of African American institutions of memory and activism in his examination of the phenomenon of freedom festivals, which proliferated in the years 1808–1915. . . . Kachun deftly teases out the complexity of this history. He chronicles simultaneous flux and continuity in the freedom festival tradition and illustrates organizers' difficult task of creating a distinct African American identity while attempting to demonstrate the inherent Americanness of African Americans to the broader society. . . . Highly recommended to readers interested in

African American history, the transition from slavery to freedom, and broader questions about the construction of African American historical consciousness and the making of history."—*Journal of American History*

"A major contribution to black culture, . . . filling in a historical gap about African American festivals of freedom that have too long escaped our calendar of celebrations."—*African American Review*

MITCH KACHUN is associate professor of history at Western Michigan University.

Black Studies / American History

360 pp., 15 illus.

\$22.95s paper; ISBN 1-55849-528-2

March 2006

## The Prendergast Letters

Correspondence from Famine-Era  
Ireland, 1840–1850

Transcribed and Edited by  
Shelley Barber

Commentary by Ruth-Ann M. Harris  
and Marie E. Daly

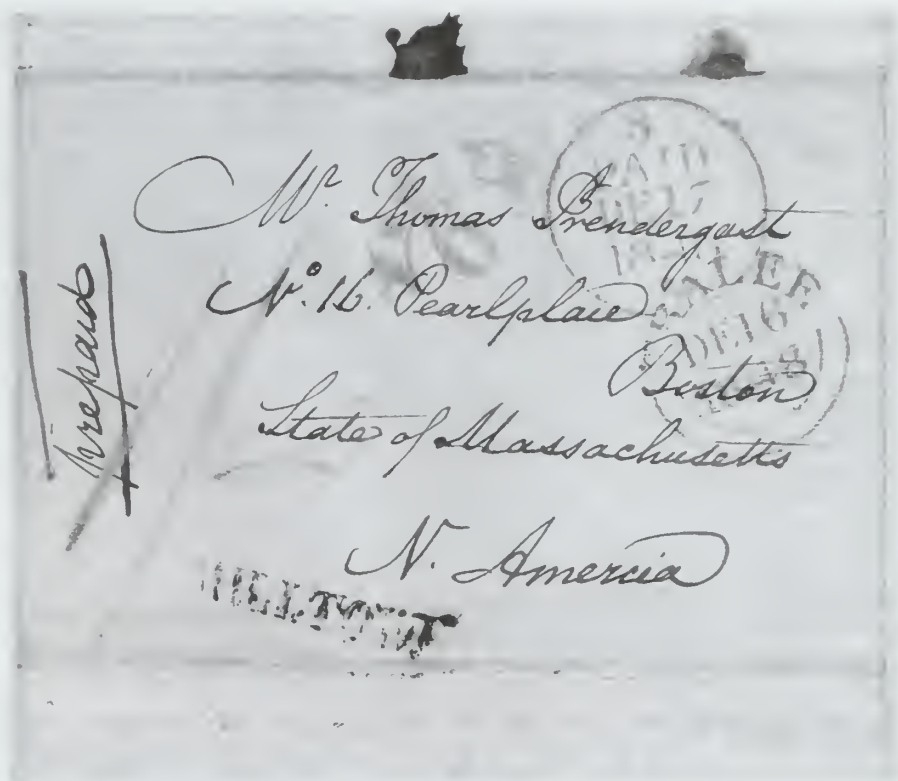
Preface by Robert K. O'Neill

A valuable resource for the study  
of the Great Famine and the Irish  
American experience

The Prendergast Letters Collection, one of the noteworthy manuscript collections at Boston College's John J. Burns Library, provides an account of the experiences of an ordinary family in County Kerry, Ireland, from 1840 to 1850. The letters include myriad details of the lives of family members and neighbors, reports of weather, agriculture, and local events and economy, along with commentary on matters of national importance such as politician Daniel O'Connell's movement for the Repeal of the Act of Union.

Most important, the letters offer a rare contemporary, firsthand account of Ireland's *an Gorta Mor*, the Great Famine that began with the failure of the potato crop in 1845. Letters written in the months and years following the announcement of the first crop failure provide insight into not only the sufferings of one family but also the response of the community and nation as this crisis transformed Ireland.

James and Elizabeth Prendergast were the parents of six children. Their letters from Milltown, County Kerry, dictated to a scrivener, were posted to sons Thomas and Jeffrey and daughter Julia Riordan and her husband Cornelius, all of whom had emigrated in search of employment to Boston, Massachusetts—a city that would itself be transformed by the famine-era influx of Irish immigrants.



In addition to transcriptions of the forty-eight letters in the collection, this volume includes contextual essays by historian Ruth-Ann Harris and genealogist Marie Daly. The evidence of the letters themselves, along with the contributions of Harris and Daly, demonstrate the ways in which the family of James Prendergast was at once exceptional and typical.

"These letters are important for how they open a window on the lives and struggles of famine-era Irish and their immigrant offspring in America, in this case Boston, who stood somewhere between the 'relatively undifferentiated mass of those who barely survived' and 'those who became distinguished major figures.' . . . This book fills an important niche in the spectrum of studies in the field."—Arthur Gribben, editor of *The Great Famine and the Irish Diaspora in America*

"A fascinating study that provides fresh insights into both Irish and Irish American history."—Christine Kinealy, author of *The Great Irish Famine: Impact, Ideology, and Rebellion*

SHELLEY BARBER is archivist, John J. Burns Library, Boston College. RUTH-ANN M. HARRIS is adjunct professor of Irish studies, Boston College. MARIE E. DALY is director of readers' services, New England Historic Genealogical Society.

Irish History / Irish American History  
144 pp., 14 illus.  
\$29.95s cloth, ISBN 1-55849-550-9  
July 2006

Published in association with the John J. Burns  
Library, Boston College

## Pillars of Salt, Monuments of Grace

New England Crime Literature and  
the Origins of American Popular  
Culture, 1674–1860

Daniel A. Cohen

illuminates early American consciousness and culture through a reading of New England crime literature

In this innovative study, Daniel A. Cohen explores a major cultural shift embodied in hundreds of early New England crime publications. Tracing the declining authority of Puritan ministers, he shows how the arbiters of an increasingly pluralistic literary marketplace gradually supplanted pious execution sermons with last-speech broadsides, gallows verses, criminal autobiographies, trial reports, newspaper stories, and romantic docudramas. *Pillars of Salt, Monuments of Grace* probes the forgotten origins of our modern mass media's preoccupation with crime and punishment.

"Brilliantly connects changes in American social structure with corresponding shifts in epistemology. . . . Cohen's careful tracing of a single literary and cultural thread over nearly two centuries opens up a fresh view of the whole fabric of early American experience."—*William and Mary Quarterly*

"A first-rate piece of historical scholarship, this book will be especially useful to students of print culture, the relationship between law and literature, and the figure of the criminal, but will profit all readers who are interested in American culture."—*American Literature*

"The way New Englanders packaged and understood crime from the time of Increase Mather to the Civil War superbly illustrates the general evolution of New England culture and helps illuminate via comparison our contemporary under-



standing of crime and criminal justice."

—*Law and History Review*

"Provides fresh examinations of the central developments of New England society and culture: its growing secularization, the displacement of clerical by legal authority, the region's increasing social and ethnic diversity, the intensification of class and social conflicts, the spread of Enlightenment ideals, and, most fascinating, the symbiotic relationship among romanticism, legal authority, and popular culture in the nineteenth century."

—*Journal of American History*

"Daniel Cohen's literate, engaging study combines analysis and insight to probe the changing meanings of crime and punishment in the print culture of New England before the Civil War. . . . an always absorbing book."—*New England Quarterly*

"A marvelously written and engaging book, *Pillars of Salt, Monuments of Grace* is a significant contribution to the social and cultural history of early America, but its implications extend far beyond. A truly interdisciplinary mix of cultural, social, legal, religious, gender, and literary history, it should be read by any scholars whose interests touch those fields."

—*Journal of Social History*

DANIEL A. COHEN is associate professor of history at Case Western Reserve University.

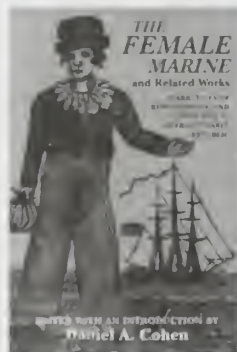
American Studies

364 pp., 14 illus.

\$19.95s paper, ISBN 1-55849-529-0

March 2006

### Of Related Interest



## "The Female Marine" and Related Works

Narratives of Cross-Dressing and Urban Vice  
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Edited with an introduction by Daniel A. Cohen  
Fascinating tales of cross-dressing and debauchery in early nineteenth-century America. "Wonderfully readable and intellectually provocative."—Elizabeth Young

\$21.95s paper, ISBN 1-55849-124-4, 216 pp., 1997



## In the Company of Books

Literature and Its "Classes" in  
Nineteenth-Century America

Sarah Wadsworth

How specialized markets redefined  
readerships and transformed  
American literature

A vital feature of American culture in the nineteenth century was the growing awareness that the literary marketplace consisted not of a single, unified, relatively homogeneous reading public but rather of many disparate, overlapping reading communities differentiated by interests, class, and level of education as well as by gender and stage of life. Tracing the segmentation of the literary marketplace in nineteenth-century America, this book analyzes the implications of the subdivided literary field for readers, writers, and literature itself.

With sections focusing on segmentation by age, gender, and cultural status, *In the Company of Books* analyzes the ways authors and publishers carved up the field of literary production into a multitude of distinct submarkets, differentiated their products, and targeted specific groups of readers in order to guide their book-buying decisions. Combining innovative approaches to canonical authors such as Nathaniel Hawthorne, Louisa May Alcott, Mark Twain, and Henry James with engaging investigations into the careers of many lesser-known literary figures, Sarah Wadsworth reveals how American writers responded to—and contributed to—this diverse, and diversified, market.

*In the Company of Books* contends that specialized editorial and marketing tactics, in concert with the narrative strategies of authors and the reading practices of the book-buying public, transformed the literary landscape, leading to new roles for the



book in American culture, the innovation of literary genres, and new relationships between books and readers. Both an exploration of a fragmented print culture through the lens of nineteenth-century American literature and an analysis of nineteenth-century American literature from the perspective of this subdivided marketplace, this wide-ranging study offers fresh insight into the impact of market forces on the development of American literature.

"This gracefully written and engaging book offers both a large, coherent argument and a great number of penetrating, well-informed observations about such writers as Hawthorne, Twain, James, and Alcott. . . . It makes a significant contribution to American literary studies by situating the development of late-nineteenth-century American literature in the context of the evolving economics of trade publishing during that period."

—Jeffrey D. Groves, co-editor of *Perspectives on American Book History*

SARAH WADSWORTH is assistant professor of English at Marquette University.

American Studies

288 pp., 15 illus.

\$24.95s paper, ISBN 1-55849-541-X

\$80.00s library cloth edition, ISBN 1-55849-540-1

July 2006

A volume in the series *Studies in Print Culture and the History of the Book*

## The Book of the Play

Playwrights, Stationers, and Readers  
in Early Modern England

Edited by Marta Straznicky

New perspectives on the  
reading of plays in England  
from 1580 to 1660

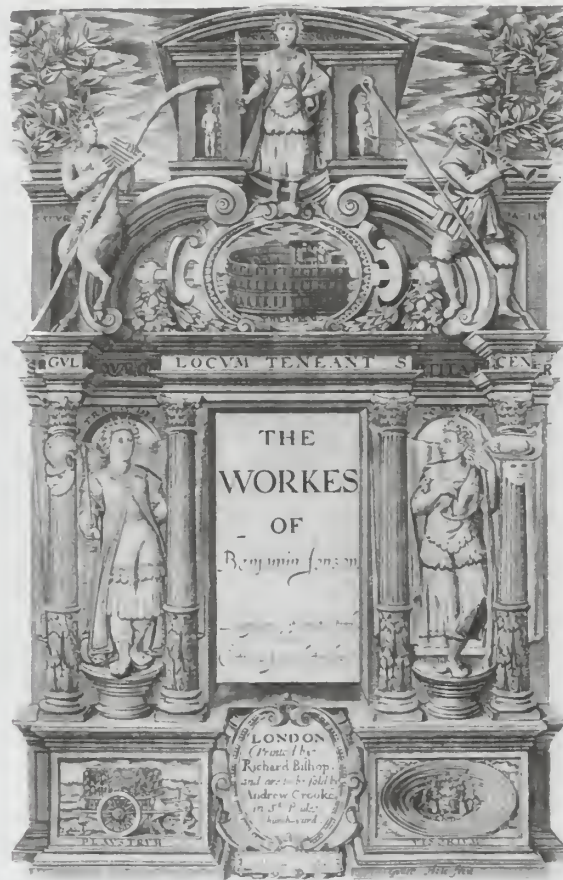
*The Book of the Play* is a collection of essays that examines early modern drama in the context of book history. Focusing on the publication, marketing, and readership of plays opens fresh perspectives on the relationship between the cultures of print and performance and more broadly between drama and the public sphere. Marta Straznicky's introduction offers a survey of approaches to the history of play reading in this period, and the collection as a whole consolidates recent work in textual, bibliographic, and cultural studies of printed drama.

Individually, the essays advance our understanding of play reading as a practice with distinct material forms, discourses, social settings, and institutional affiliation. Part One, "Real and Imagined Communities," includes four essays on play-reading communities and the terms in which they are distinguished from the reading public at large. Cyndia Clegg surveys the construction of readers in prefaces to published plays; Lucy Munro traces three separate readings of a single play, Edward Sharpham's *The Fleer*; Marta Straznicky studies women as readers of printed drama; and Elizabeth Sauer describes how play reading was mobilized for political purposes in the period of the civil war.

In Part Two, "Play Reading and the Book Trade," five essays consider the impact of play reading on the public sphere through the lens of publishing practices. Zachary Lesser offers a revisionist account of black-letter typeface and the extent to which it may be under-

stood as an index of popular culture; Alan Farmer examines how the emerging news trade of the 1620s and 1630s affected the marketing of printed drama; Peter Berek traces the use of generic terms on title pages of plays to reveal their intersection with the broader culture of reading; Lauren Shohet demonstrates that the Stuart masque had a parallel existence in the culture of print; and Douglas Brooks traces the impact print had on eclipsing performance as the medium in which the dramatist could legitimately lay claim to having authored his text.

The individual essays focus on selected communities of readers, publication histories, and ideologies and practices of reading; the collection as a whole demonstrates the importance of textual production and reception to understanding the place of drama in the early modern public sphere.



"This is a book with a clear agenda, addressing an important and timely topic and assembling many of the most influential scholars working in the fields it addresses. . . . The collection offers a wide-ranging and consistently engaging discussion of the status of printed plays in early modern England."—William Sherman, author of *John Dee: The Politics of Reading and Writing in the English Renaissance*

MARTA STRAZNICKY is associate professor of English at Queens University, Kingston, Ontario.

Renaissance Studies

256 pp., 1 illus.

\$24.95s paper, ISBN 1-55849-533-9

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May 2006

A volume in the series *Massachusetts Studies in Early Modern Culture*



## Cemetery of the Murdered Daughters

Feminism, History, and

Ingeborg Bachmann

Sara Lennox

Offers a new approach to historically grounded feminist criticism

Although Austrian writer Ingeborg Bachmann (1926–1973) is widely regarded as one of the most important twentieth-century authors writing in German, her novels and stories have sometimes been viewed narrowly as portraits of women as victims. In this innovative study, Sara Lennox provides a much broader perspective on Bachmann's work, at the same time undertaking an experiment in feminist methodology.

Lennox examines Bachmann's poetry and prose in historical context, arguing that the varied feminist interpretations of her writings are the result of shifts in theoretical emphases over a period of more than three decades. Lennox then places her own essays on Bachmann in similar perspective, showing how each piece reflects the historical moment in which it was written. Making use of recent interdisciplinary approaches—Foucauldian theories of sexuality, post-colonial theory, materialist feminism—she explores the extent to which each of her earlier readings was shaped by the methods employed, the questions asked, and the political issues that seemed most germane at the time. Out of this analysis comes a new understanding of the significance of Bachmann's work and new insight into the theory and practice of feminist criticism.

"A very ambitious and original, indeed daring, experiment with impressively successful results. . . . The author set



herself the triple challenge of historicizing readings of Bachmann, of reading Bachmann historically, and reading her own readings of Bachmann historically as well. The result is not just a book about Bachmann, but a persuasive demonstration of the workings of 'positionality' in determining how readings change across time."—Patricia Herminghouse, editor of *German Feminist Writings*

"Lennox's meticulously written and researched study of feminist readings of the Austrian writer Ingeborg Bachmann provides us with a genealogy of feminist literary criticism in the last four decades. . . . It will be the definitive book on Bachmann in the English language, and also a book that will stir up debate in broader feminist and non-feminist circles."

—Karen Remmler, editor of *Contemporary Jewish Writing in Germany: An Anthology*

"An outstanding piece of scholarship by a first-rate feminist scholar. . . . This book will be indispensable for anyone concerned with feminist theory, cultural studies, and literary criticism."—Gisela Brinker-Gabler, editor of *Writing New Identities: Gender, Nation, and Immigration in Contemporary Europe*

SARA LENNOX is professor of German and Scandinavian studies and director of the Social Thought and Political Economy Program at the University of Massachusetts Amherst.

German Studies / Feminist Criticism

400 pp.

\$27.95s paper, ISBN 1-55849-552-5

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September 2006



## The Lowell Experiment

Public History in a  
Postindustrial City  
Cathy Stanton

Explores the role of public  
historians in revitalizing aging  
industrial cities

In the early nineteenth century, Lowell, Massachusetts, was widely studied and emulated as a model for capitalist industrial development. One of the first cities in the United States to experience the ravages of deindustrialization, it was also among the first places in the world to turn to its own industrial and ethnic history as a tool for reinventing itself in the emerging postindustrial economy. *The Lowell Experiment* explores how history and culture have been used to remake Lowell and how historians have played a crucial yet ambiguous role in that process.

The book focuses on Lowell National Historical Park, the flagship project of Lowell's new cultural economy. When it was created in 1978, the park broke new ground with its sweeping reinterpretations of labor, immigrant, and women's history. It served as a test site for the ideas of practitioners in the new field of public history—a field that links the work of professionally trained historians with many different kinds of projects in the public realm.

*The Lowell Experiment* takes an anthropological approach to public history in Lowell, showing it as a complex cultural performance shaped by local memory, the imperatives of economic redevelopment, and tourist rituals—all serving to locate the park's audiences and workers more securely within a changing and uncertain new economy characterized by growing inequalities and new exclusions.

The paradoxical dual role of Lowell's public historians as both interpreters of and contributors to that new economy raises important questions about the



challenges and limitations facing academically trained scholars in contemporary American culture. As a long-standing and well-known example of “culture-led redevelopment,” Lowell offers an outstanding site for exploring questions of concern to those in the fields of public and urban history, urban planning, and tourism studies.

“I am very, very impressed with this book. . . . The writing is graceful, precise, revealing a host of complex issues rather than covering them up with verbiage. . . . It is one of the best case studies in the world of public history I have yet read, and a very important story to tell. . . . I think this book will be very well received and widely reviewed.”—Edward T. Linenthal, author of *Preserving Memory* and *The Unfinished Bombing: Oklahoma City in American Memory*

“This is the best thing I have read on the politics of public history in a long time. . . . Stanton has very fresh insights on the relationship between urban real estate developers and progressive public historians, and on what she calls ‘rituals of reconnection’ through which middle-class industrial historians and their middle-class visitors use places such as Lowell to connect with their grandparents’ working-class backgrounds.”—David Glassberg, author of *Sense of History: The Place of the Past in American Life*

CATHY STANTON is an adjunct faculty member at Tufts University and Vermont College of Union Institute & University.

New England History / Public History /  
Anthropology  
304 pp., 15 illus.  
\$24.95s paper, ISBN I-55849-547-9  
\$80.00s library cloth edition, ISBN I-55849-546-0  
August 2006

## Writers, Plumbers, and Anarchists

The WPA Writers' Project  
in Massachusetts

Christine Bold

Reexamines the checkered history  
of a daring New Deal experiment

The Works Progress Administration (1935–1943) housed America's largest arts funding program ever, part of the New Deal's foray into nationwide work relief. In Massachusetts its acronym could well have stood for "Writers, Plumbers, and Anarchists," in tribute to the state's distinctive contribution to the writers' wing of the program. Beginning in 1935, the Massachusetts writers' project took a huge range of white- and blue-collar workers off the breadlines and put them to work as government writers. This motley group produced approximately two dozen state, regional, and community guides, which included stories that ran the gamut from the quirky to the disturbing. WPA writers in the state were routinely accused of being "plumbers" and, after publication of the state guide, the project was accused of supporting anarchists and other subversives.

The Massachusetts writers' project was often mired in dramas and scandals. The most notorious concerned the censorship of guidebook copy on the case of Sacco and Vanzetti, the true story of which remained hidden for almost seventy years. Struggles also broke out over the representation of people of color, as the guides shifted the state's image away from an ethnically homogeneous "cradle of the nation" to a much more culturally diverse and politically volatile society.

Making excellent use of the extensive surviving records, Christine Bold offers a unique glimpse into what New Deal pieties meant in practice for the "worker-writers" in its employ. As the first book

to pursue the WPA writers' project in a single state, this work probes the Massachusetts experience to discover the consequences of New Deal patronage for writers-in-the-making, for community image-making, and for minority groups attempting to achieve cultural citizenship in America.

"This is an important story that needs to be preserved."—Petra Schindler-Carter, author of *Vintage Snapshots: The Fabrication of a Nation in the WPA American Guide Series*



CHRISTINE BOLD is professor of English at the University of Guelph and author of *The WPA Guides: Mapping America*.

American Studies

288 pp., 22 illus.

\$24.95s paper, ISBN 1-55849-539-8

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June 2006

## When the Girls Came Out to Play

The Birth of American Sportswear  
Patricia Campbell Warner

A social and cultural history of women's sports clothing from the early nineteenth to the mid-twentieth century

A study of the evolution of American women's clothing, *When the Girls Came Out to Play* traces the history of modern sportswear as a universal style that broke down traditional gender roles. Patricia Warner shows how this profound cultural shift, which did not reach fruition until World War II, originated during the previous century with the gradual expansion of socially acceptable physical activity for women. Behind this development was a growing interest in sports and exercise that was further nurtured by the establishment of schools of higher education for women.

The participation of women in athletic pursuits previously reserved for men began with the relatively genteel sports of croquet and tennis. With the founding of women's colleges, these "ladylike" games were supplemented by more vigorous activities and competitive team sports, from gymnastics to swimming to basketball. At first, Warner points out, women literally had nothing to wear for these activities. Whereas such fashionable attire as corsets, petticoats, hats, and gloves could be worn while playing outdoor lawn games, more strenuous athletic endeavors required less physically restrictive clothing. Even so, change came only gradually, as women's colleges, shielded from public scrutiny and prying male eyes, permitted the adoption of looser, more comfortable apparel for physical education. Many of these new outfits



featured trousers, garments considered taboo for women, though they often remained hidden beneath voluminous skirts.

Over time, however, the practicality and versatility of such clothing led to social acceptance, laying the foundation for the emergence of the now ubiquitous yet distinctly American style known as sportswear. Although we take it for granted, Warner observes, this is the first time in the history of the world that such universality has existed in clothing, and it has lasted now for well over half a century—in itself a marvel, considering the speed of fashion change in an era of instant messages and images.

"This will be *the* book on women and sport clothing and will no doubt open the doors for additional research on the topic. . . . Patricia Warner has long been considered the expert in this field and numerous scholars have been anxiously awaiting the publication of this book."

—Gayle V. Fischer, author of *Pantaloon and Power: A Nineteenth-Century Dress Reform in the United States*

PATRICIA CAMPBELL WARNER is professor of theater at the University of Massachusetts Amherst.

Women's Studies / American Studies

296 pp., 45 illus.

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June 2006



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\$24.95s paper, ISBN 1-55849-383-2

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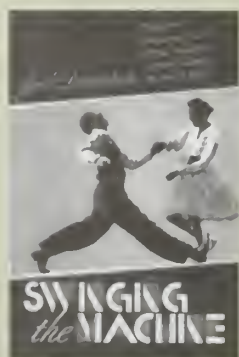
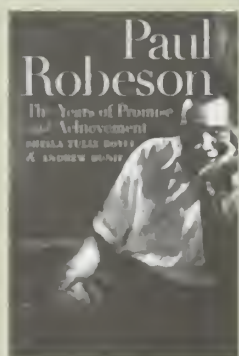
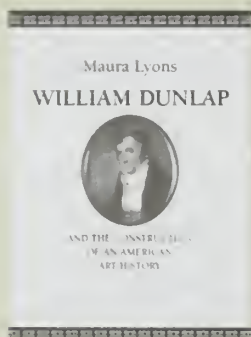
A Reader in African American  
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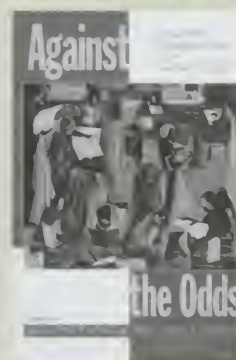
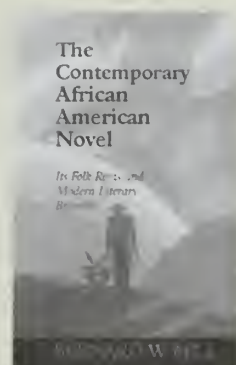
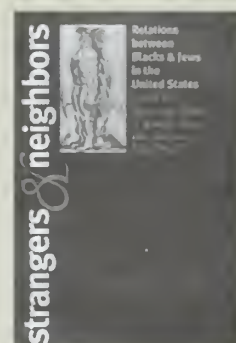
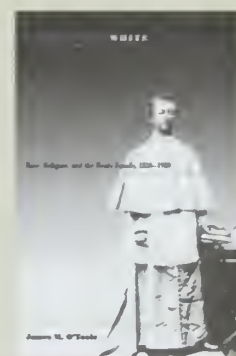
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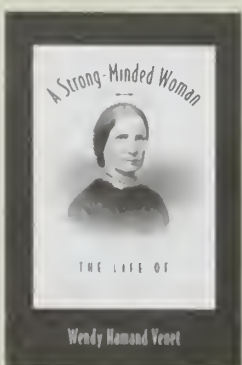
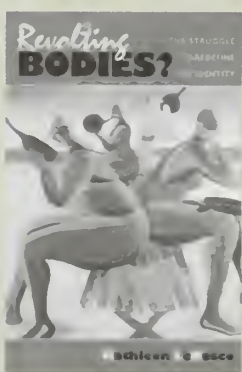
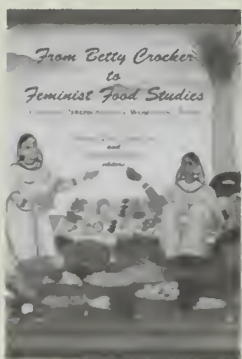
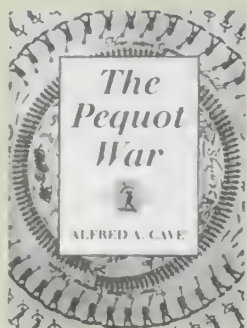
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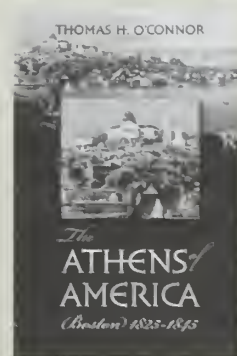
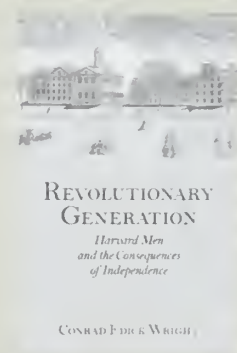
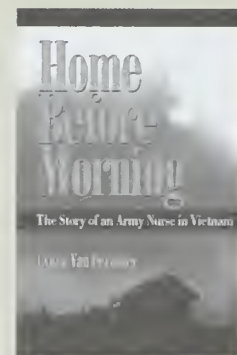
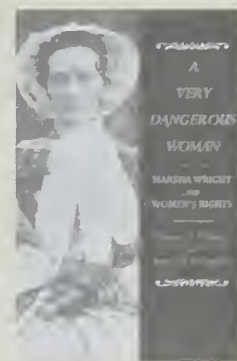
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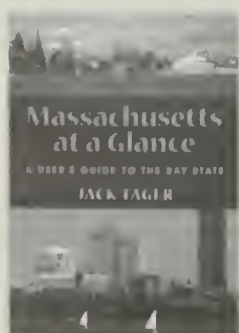
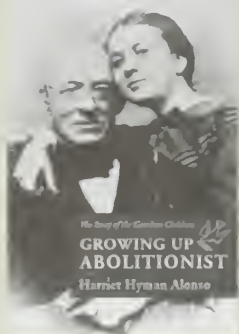
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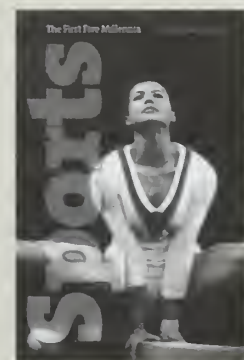
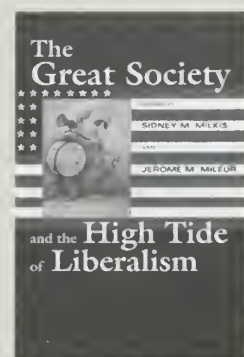
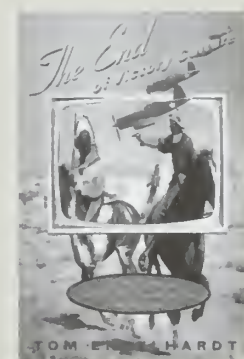
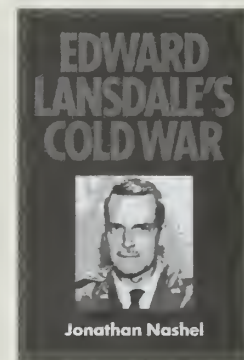
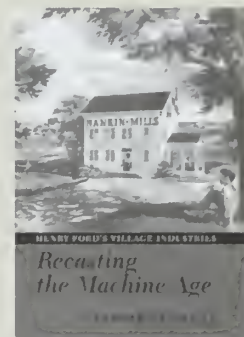
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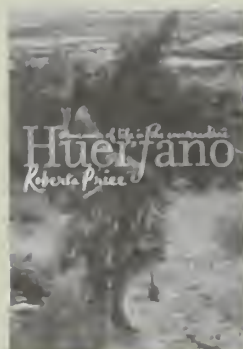
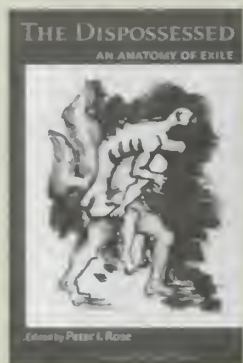
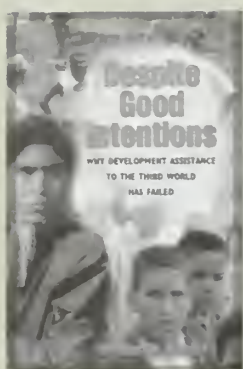
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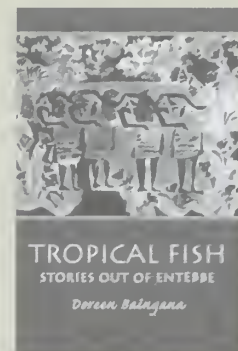
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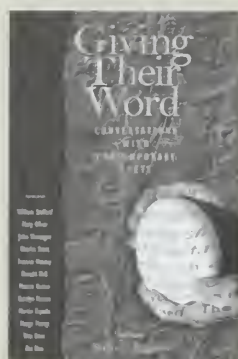
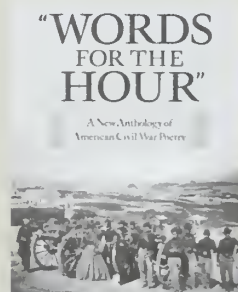
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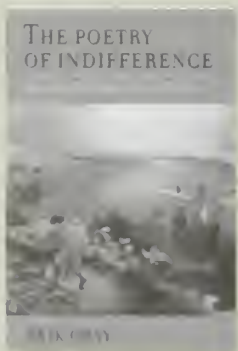
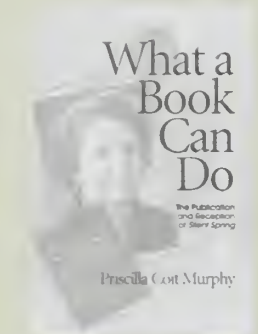
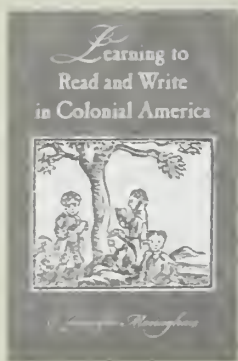


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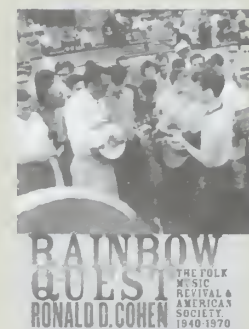
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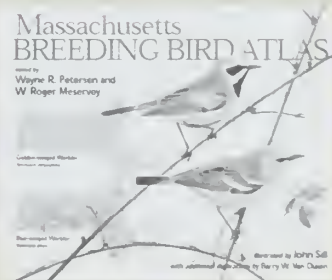
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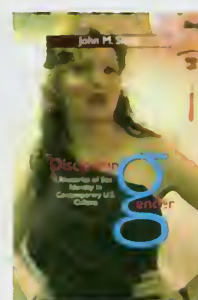
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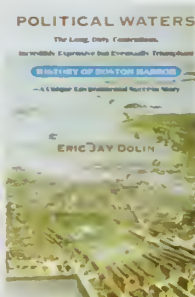
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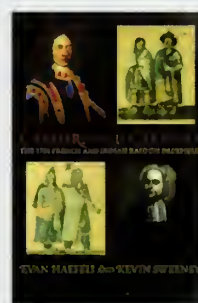
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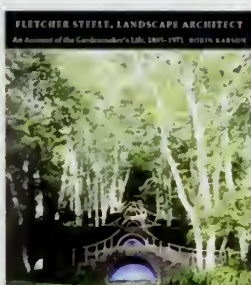
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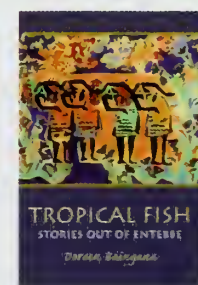
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